

EARL KLUUGH ORIGINALS

20 SOLO ARRANGEMENTS



EARL KLUGH

The Artist

The sensitivity of an artist can never be hidden. That's what makes Earl Klugh so very special.

This young man from Detroit has remained loyal to the magical sounds of the pure, unencumbered guitar, picking at the nylon strings with an intensity that goes beyond the traditional borders of classification.

Earl has a close relationship to his surrounding community, moving through it and interpreting the groove and lifestyle of his environment. This has helped him build a following that has grown by leaps and bounds, from the Baker's Keyboard Lounge in Detroit—where he started performing solo—to his current status as one of the most highly respected musicians in the world.

The story of Earl Klugh's life is the story of a love for music and a gift for playing. At three years of age, Earl remembers picking out the notes to Eddie Heywood's "Canadian Sunset" on the guitar, doing tunes he got off the radio during the 60's folk boom. Three years later, he heard a record by guitar master Chet Atkins, in which Chet played both melody and chords.

This marked a turning point in Earl's life. He bought close to 30 Atkins' albums and listened to them over and over, teaching himself to play by mimicking what he heard there. In this way, Earl developed his own distinctive finger-picking style, later to be influenced in equal measure by the renowned Laurindo Almeida.

At 15, Earl taught guitar in a Detroit music store.

Famed jazzman Yuseff Lateef heard him there and offered the young musician a chance to record with him. Naturally, Earl accepted.

At 17, he met George Benson, and later joined Benson's band. The interplay between these two premier guitarists resulted in an electrifying total sound, as Benson used his flat-picking style and Earl added texture and a characteristic warmth, expanding his repertoire as he played everything from ballads to bop and the blues.

Earl's next move was to Chick Corea's legendary RETURN TO FOREVER as a replacement for guitarist Billy Connors. It was in RTF that Earl got an education in electronics and developed his searing, high-energy mode of playing.

He worked for several months with Corea, then left to interact with another jazz legend, George Shearing, whose sweeping melodic lines and classical complexity added another element to Earl's musical experience.

After this long and fruitful period of apprenticeship, Earl returned home for introspection, for self-study, for an opportunity to integrate the invaluable skills and knowledge he had gained by his association with some of the greatest names in music. He formed a group called THE TRIO, in Detroit, his home town, and on the basis of tapes made by the group, Earl recorded a debut LP for Blue Note Records.

The rest is history on vinyl...and you've probably listened to all of it.

RAY VERNINO

The Arranger

A native of New Castle, Pennsylvania, Ray Vernino began his studies with the guitar at the age of 12. Since then he has made numerous concert appearances at colleges, universities, and fine arts centers throughout the eastern United States and Canada. He is a member of the faculty of Youngstown State University where he earned both his bachelor's and master's degrees in Music Education. Vernino is also the instructor of guitar at Allegheny College in Meadville, Pennsylvania.

EARL KLUGH ORIGINALS

20 SOLO ARRANGEMENTS

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GEMEENTEBIBLIOTHEEK
ROTTERDAM

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FOREWORD

To so many guitarists, Earl Klugh represents the finest in style, technique, and creativity. And with this collection, his music is available in printed form for the first time.

"EARL KLUGH ORIGINALS" consists of 20 songs, popularized by Earl on various albums. All of them are Earl Klugh compositions, with the exception of Lode Star, included in this collection as a bonus song written by Earl's close friend and musical associate, Greg Phillinganes.

The arrangements by Ray Vernino are for finger-style guitar and each one has accompanying performance notes.

I DON'T WANT TO LEAVE YOU ALONE ANYMORE

- A) The grace note in this measure is really a glissando—so slide on the beat.
- B) Try not to use too much pressure with the left hand in this section. You must be able to last several measures.

ANGELINA

“ANGELINA” is another guitaristically inclined tune from the Earl Klugh repertoire. This piece is from his first album A NEW NOTE PLAYS A BLUE NOTE.

- A) At letter A, try to keep your fingers on the guitar strings when running the thirds up and down the neck.
- B) Letter B represents about the hardest section in this piece. Work on the bar if that's your weakness. The rest will come with practice.

RAYNA

You will see a lot of righthand indicators in "RAYNA". All of them involve chords of one finality or another. Your goal will be to execute them as smoothly as possible.

- A) At letter A, make sure you play the slurs with a sharp attack while you sustain the bass notes.
- B) Read carefully here. Watch for accidentals.

DREAM COME TRUE

You will find some accented upbeats or chords written on the last half of the beat in "DREAM COME TRUE". When you find one you like, make sure you don't pound it too hard. You never want to scare your listeners away.

- A) Letter A marks the beginning of a temporary modulation, but it isn't long before you're back in the original key.

I DON'T WANT TO LEAVE YOU ALONE ANYMORE

By
EARL KLUGH
GEORGE P. MARTIN
BILL ALLEN

♩ = 96

The musical score is written for guitar in E major (four sharps) and 4/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of four sharps, and a common time signature. The tempo is marked as ♩ = 96. The melody features several triplets and is accompanied by a bass line. The second system is marked with a circled 'A' and a repeat sign, containing a 4-measure rest and a 4-measure phrase. The third system includes Roman numerals II, IV, and V, along with circled numbers 1 and 2 indicating specific measures. The fourth system continues the melody with triplets and a final cadence.

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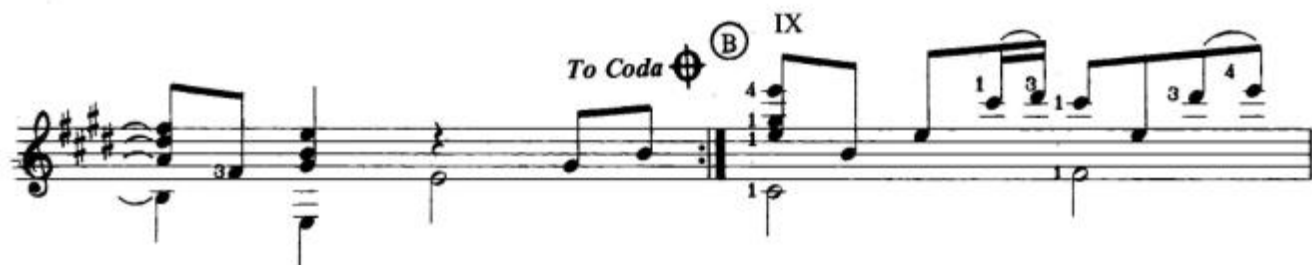
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2nd time rit.

ANGELINA

By
EARL KLUGH

♩ = 138

6

A

3 2

2

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Musical notation for guitar, featuring ten staves of music. The notation includes various fret numbers, fingerings, and musical symbols like slurs and ties. The piece concludes with the markings *ritard* and *diminuendo*.

Stave 1: Musical notation in D major, starting with a treble clef and a key signature of two sharps (F# and C#). The notation includes various fret numbers and fingerings.

Stave 2: Labeled with a circled B and a Roman numeral II. The notation includes various fret numbers and fingerings.

Stave 3: Labeled with a Roman numeral IX and a circled 2. The notation includes various fret numbers and fingerings.

Stave 4: Labeled with a Roman numeral $\frac{1}{2}$ II. The notation includes various fret numbers and fingerings.

Stave 5: Musical notation in D major, continuing the piece.

Stave 6: Musical notation in D major, continuing the piece.

Stave 7: Musical notation in D major, continuing the piece.

Stave 8: Musical notation in D major, continuing the piece.

Stave 9: Musical notation in D major, continuing the piece.

Stave 10: Musical notation in D major, concluding the piece with the markings *ritard* and *diminuendo*.

RAYNA

By
EARL KLUGH

♩ = 84



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DREAM COME TRUE

By
EARL KLUGH

$\text{♩} = 84$

2 p

1 p i m 1 p i p m i

3 1 3 1 m i m o a m i

VII 4 3 4 1 2

1 3 1 4 1 II 3 1 1 2 4

2 a m i 2 m i p

To Coda

1 2 4 i p a m i

VII
 1 a m i
 III
 (A)
 VI
 1 a i m
 D.S. al Coda Coda symbol
 Coda
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The musical score is written for guitar on a single staff. It consists of seven lines of music. The first line begins with a treble clef and a key signature of one sharp (F#). The music includes various fret numbers (e.g., 1, 2, 3, 4) and fingerings (e.g., 1, 2, 3, 4). The second line contains the Roman numeral 'VII' and the letters 'a m i'. The third line contains the Roman numeral 'III'. The fourth line contains the letter '(A)'. The fifth line contains the Roman numeral 'VI'. The sixth line contains the letters 'a i m'. The seventh line contains the instruction 'D.S. al Coda' followed by a double bar line and a Coda symbol. The eighth line begins with a Coda symbol and the word 'Coda'. The score ends with a double bar line.

ALICIA

I chose three sharps as the key for "ALICIA", but I'm not at all convinced that this song belongs or fits within a certain key. I would prefer to believe that "ALICIA" has the potential for several key signatures, but for the sake of not having to write an exorbitant amount of accidentals, three sharps works out just fine, thank you.

LODE STAR

This arrangement of "LODE STAR" will test your musical skills in the areas of mood and tempo. The two must work hand-in-hand in order for this piece to be effective.

- A) The first eight measures are marked ad lib alla recitative. In other words, play at your leisure and please, I emphasize the word leisure. If you are familiar with opera, try to mimic one of the soloists as they draw out one of their recitatives. Enough said.
- B) The fermatas (bird's eyes) are written in so that you can take advantage of them. There is no special time limit on the chords with the fermatas.
- C) Make clean shifts on the jumping thirds in these measures. Leave your fingers on the string in between shifts.
- D) It may get a little cramped up here in the tenth position, so use just enough of your barring finger to cover the g on the fifth string.
- E) End as you began.

MAYAGUEZ

- A) I inserted staccato marks in the opening four bars of this piece. Keep the notes as short as possible.
- B) Read carefully at letter B, watching for upbeat harmonic changes and accidentals.
- C) Drag your ring finger back across the string as indicated.

KARI

"KARI" is another song taken off the ONE ON ONE album by Earl Klugh and Bob James.

You should have little or no problem getting this piece to sound like the album version even at a slow tempo.

Please remember to keep a constant tempo when going into the quarter note triplets in the second half of this arrangement.

ALICIA

By
EARL KLUGH

$\text{♩} = 116$

IV To Coda

1. 2.

VI

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IX

IV

D.S. al Coda

Coda

LODE STAR

19

By
GREG PHILLINGANES

Ad Lib alla Recitative

(A) III

(2) III

(2) I

(5) I

(5) I

(B) I

(C) I

a tempo (♩ = 116)

GEMEENTEBIBLIOTHEEK
ROTTERDAM

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III

(C)

i m i m a i m i m

p p

1 3 1 2 4 1 2

i m a i m

p p

2-2 1 3 1 3

i m a i m

p p

III

4 3 1 4

2-2 1 1 3 2

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(E) Tempo alla recitativa



Largo



MAYAGUEZ

By
EARL KLUGH

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked as quarter note = 126, and the piece is labeled with a circled 'A'.

The score is divided into two main sections, A and B, each with a repeat sign. Section A begins with a double bar line and a repeat sign, followed by a measure with a fermata. The melody then continues with eighth and sixteenth notes, ending with a circled '5' indicating a final measure. Section B also begins with a double bar line and a repeat sign, followed by a measure with a fermata. The melody continues with eighth and sixteenth notes, ending with a circled '0' indicating a final measure.

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The second system of the musical score for 'The Swan' is shown. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is marked with a 'II' and a repeat sign. The melody is written on a single staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. A large, sweeping slur covers the first half of the system, indicating a long, continuous note or a series of rapid passages. The system ends with a final note, a quarter rest, and a circled '5' below the staff, likely indicating a measure rest or a specific fingering.

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Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody begins with a whole note chord (G4, B4, D5) and continues with a series of eighth and quarter notes. The piece concludes with a double bar line and a key signature change to C major (no sharps or flats).

& KARI

By
EARL KLUGH

$\text{♩} = 152$

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This page contains eight staves of musical notation for guitar, written in D major (two sharps). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. The piece concludes with a first and second ending.

The first staff begins with a treble clef and a key signature of two sharps. The music features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The second staff continues the melodic line, with some measures featuring slurs and ties. The third staff introduces a triplet of eighth notes and a triplet of sixteenth notes. The fourth staff features a triplet of eighth notes and a triplet of sixteenth notes. The fifth staff is marked with a Roman numeral "II" and features a triplet of eighth notes and a triplet of sixteenth notes. The sixth staff continues the melodic line, with some measures featuring slurs and ties. The seventh staff features a triplet of eighth notes and a triplet of sixteenth notes. The eighth staff concludes the piece with a first and second ending.

SPANISH NIGHT

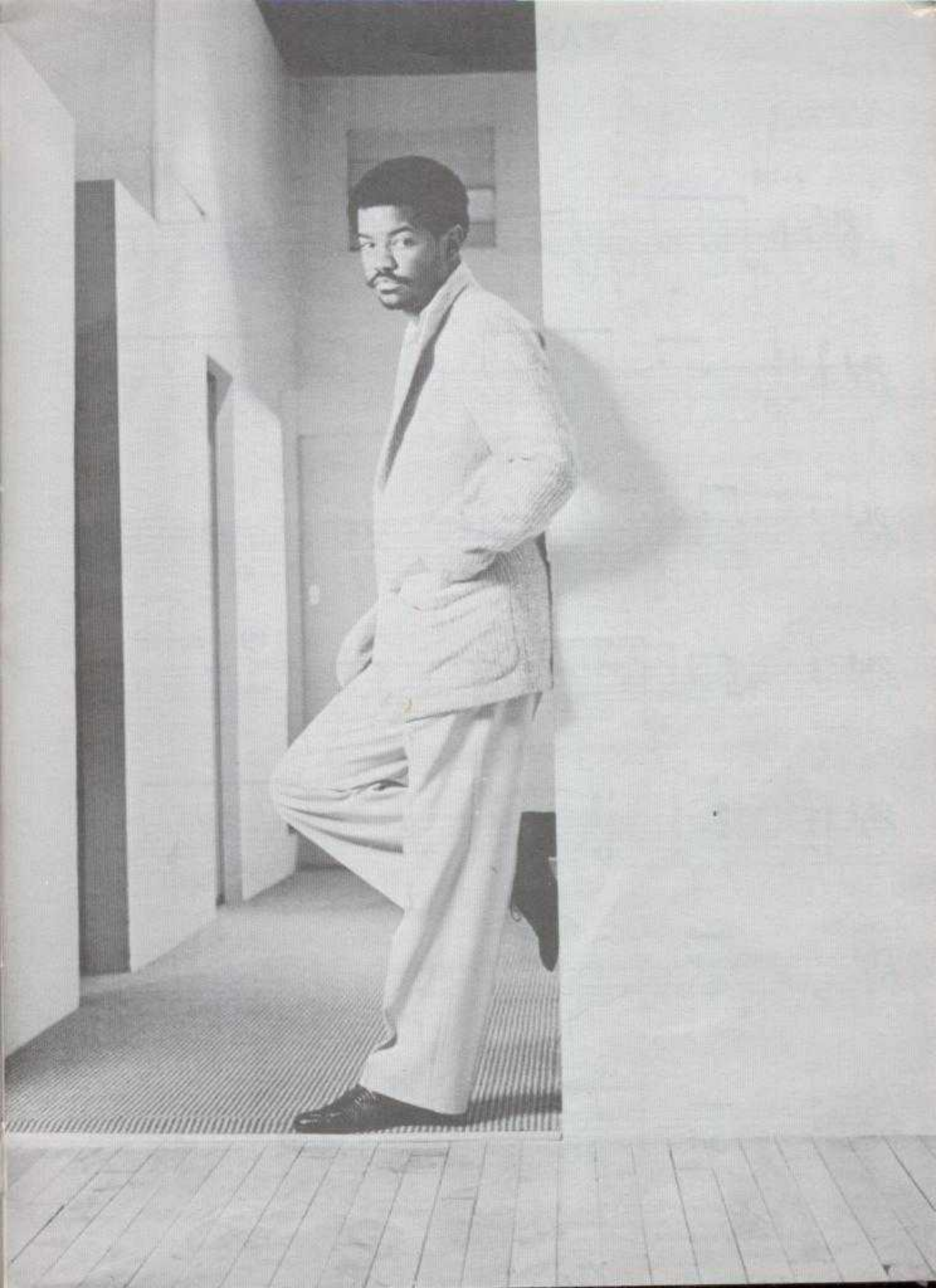
"SPANISH NIGHT" is a cross between a lullaby and a Spanish love song. There is an ideal relationship between the melodic content and harmonies used that really make this tune a pleasure to listen to, as well as play.

- A) At letter A, there is a quick shift in the left hand that must be practiced.
- B) Try to play this piece as evenly and consistently as possible. Legato all the way.

DR. MACUMBA

"DR. MACUMBA" is one of those Latin fireball-type pieces. All the single-note passages in this piece are played short (staccato), especially the first four bars.

- A) Watch out for the three-four bar at letter A. The grace notes in this measure can be interpreted as 16th note triplets, if that makes the counting easier.
- B) At letter B, I put my second finger on the note B on the fifth string. Of course you do not play this note, but to avoid accidentally playing the open A string by mistake, it makes good sense to give it a try.
- C) At letter C, I want you to drag your ring finger down across the middle three strings.
- D) A lot of snap here on the 32nd notes.



✕ SPANISH NIGHT

By
EARL KLUGH

$\text{♩} = 138$

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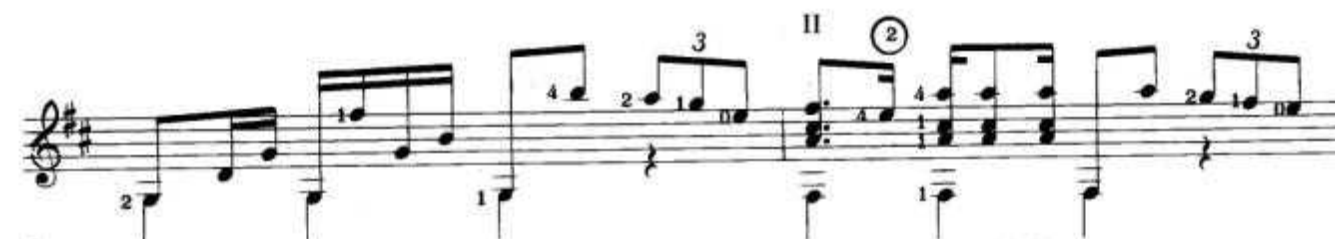
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To Coda

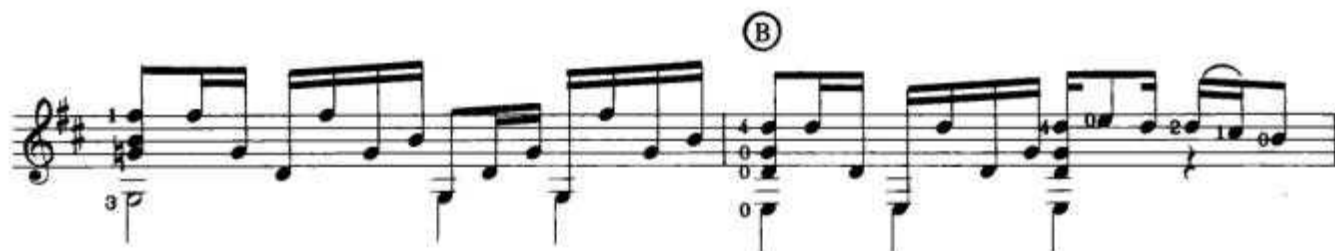


D.S. al Coda





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GEMEENTEBIBLIOTHEEK
ROTTERDAM



IF IT'S IN YOUR HEART (It's In Your Smile)

"IF IT'S IN YOUR HEART (It's In Your Smile)" is kind of a finger-picking blue grass arrangement. Always remember to keep the arpeggios flowing by making smooth chord transitions.

- A) Read carefully through this section and watch for the accidentals.

THIS TIME

"THIS TIME" should be played with a crisp or sharp sense of rhythm.

- A) At letter A, there is a gliss. indicated. Make sure you slide your third finger to the c sharp with the gliss being played on the beat.
- B) At letter B, I want you to hammer the grace note b to the c sharp. This grace note should also be played in time, but on the upbeat.
- C) Play this grace note as you previously played at letter B.

LIVING INSIDE YOUR LOVE

Syncopation as well as several harmonic changes are quite prevalent in "LIVING INSIDE YOUR LOVE". Outside of the first four measures, there are no repeats written in. I'm leaving that up to you.

- A) At letter A, watch for the accidentals on the note g. There are two changes in this measure.

Follow the bar markings in this arrangement closely. It should facilitate things for you as well as insure a sustained sound.



IF IT'S IN YOUR HEART (It's In Your Smile)

By
EARL KLUGH

$\text{♩} = 116$

a i m

a i m

a i m

a i m

a i m

a i m

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To Coda



(A)

$\frac{1}{2}V$



VI



II



D.C. al Coda



Coda

Musical score for guitar, Coda section. The score consists of six staves of music. The first staff begins with a Coda symbol (a circle with a cross) and the word "Coda". The music is written in treble clef. The first two staves are in 4/4 time. The third staff is marked "VII" and contains a double bar line. The fourth staff is in 3/4 time. The fifth and sixth staves are in common time (C). The music features a mix of eighth and sixteenth notes, often beamed together in groups. The final measure of the sixth staff ends with a double bar line.

VII

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4743 *rit.*

THIS TIME

By
EARL KLUGH

$\text{♩} = 126$

II

(gliss.) 3-3

Ⓐ VII

II

II

Ⓑ

Ⓒ

IV

II

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To Coda



IX



IV



D.S. al Coda



Coda



LIVING INSIDE YOUR LOVE

By
EARL KLUGH
DAVE GRUSIN

$\text{♩} = 132$



II



II



II



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Musical notation for guitar, featuring various fingerings and dynamics. The notation includes:

- Staff 1: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*.
- Staff 2: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*. Section marker: VII.
- Staff 3: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*. Section marker: II.
- Staff 4: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*. Section marker: III.
- Staff 5: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*. Section marker: I.
- Staff 6: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*.
- Staff 7: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*.
- Staff 8: Treble clef, key signature of one sharp (F#). Notes include G4 (fingering 1), A4 (fingering 0), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F#5 (fingering 2). Dynamics: *p*.

HEART STRING

Creating an arrangement of "HEARTSTRING" was not an easy task for me. Rhythmic figures, chords, notes were just flying everywhere on the record, so what you are about to play is an amalgamation of what I thought might best be represented on one guitar.

- A) Try to create an even slur with your little finger in the left hand in this first measure. You will also need the same effect from your second finger in measure two.
- B) At letter B, you must drag your ring finger down the strings (in rhythm). This is a technique used in some classical guitar pieces, but more often found in the flamenco idiom.
- C) Practice this stretch until it is smooth. You will like the end result when it has been learned.



I'LL NEVER SEE YOU SMILE AGAIN

"I'LL NEVER SEE YOU SMILE AGAIN" is recorded on Earl Klugh and Bob James' ONE ON ONE album. Try to maintain a light touch on the melody and always remember to keep the music flowing. I've indicated a tempo of half note=84, so be patient if it takes a while to achieve that pace.

- A) At letter A, try slapping the bass note F against the guitar neck with your thumb in the right hand. You don't want any hardcore disco stuff, just a gentle crisp wap will do.
- B) Here's a C13th for all you jazz chord lovers.

CRY A LITTLE WHILE

Try to be as gentle as you can when playing "CRY A LITTLE WHILE". If you can keep the slurs even and of course in rhythm, I have no doubt that you will be successful when playing this piece.

- A) At letter A, you will see a grace note played with the fourth finger. I want the note d played on the beat and then you are to slide up to the e.

One final suggestion—This piece ends the way it begins, so try to get it right the first time.

HEART STRING

By
EARL KLUGH

$\text{♩} = 80$ (A)

(B)

VII

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I'LL NEVER SEE YOU SMILE AGAIN

47

By
EARL KLUGH

$\text{♩} = 84$



GEMEENTEBIBLIOTHEEK
ROTTERDAM



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The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. This is followed by another quarter rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The melody then rises to a quarter note C5, a quarter note D5, and a quarter note E5. A double bar line follows. The second part of the system starts with a quarter note D5, a quarter note C5, and a quarter note Bb4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F4. The system ends with a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a single note G2 in the first measure, a single note G2 in the second measure, a single note G2 in the third measure, a single note G2 in the fourth measure, a single note G2 in the fifth measure, and a single note G2 in the sixth measure.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a triplet of eighth notes: G4, A4, and Bb4. The melody then continues with a quarter note G4, a quarter note F4, and a quarter note E4. The system concludes with a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note Bb3. The bass line consists of a single bass staff with a key signature of one flat. It begins with a whole note G3, followed by a whole note F3, and a whole note E3. The system concludes with a whole note D3.

VIII

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system. The system concludes with a double bar line.

4743

The musical score for the Coda section of 'The Swan' is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The notation includes various note values, rests, and fingerings (1, 2, 3). A circled 'B' is placed above the staff. The section concludes with the instruction 'D.S. al Coda' followed by a Coda symbol.

The musical notation for the Coda section is shown on a single staff. It begins with a Coda symbol (a circle with a cross) and the word "Coda". The melody consists of several measures, including a triplet of eighth notes marked with a circled "3". The key signature has one flat (B-flat), and the time signature is 4/4.



The image displays a page of musical notation, numbered 51 in the top right corner. The notation is arranged in six horizontal staves, each containing a single melodic line. The notation is written in a style that suggests a single melodic line, possibly for a voice or a single instrument, with various note values and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including eighth and sixteenth notes, and rests. The second staff features a triplet of eighth notes. The third staff continues the melodic line with various note values and rests. The fourth staff includes a triplet of eighth notes. The fifth staff continues the melodic line with various note values and rests. The sixth staff concludes the page with a double bar line and a key signature change to two flats (B-flat and E-flat). The page number 4743 is visible in the bottom left corner.

CRY A LITTLE WHILE

By
EARL KLUGH

Moderately

4743

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VII (A) 4-4 3 2 4

IX 3 1 1 3 3 2 1 1

II 1 4 1 4 4 4 4 4

D.S. al Coda 

Coda IX 3

4743 rit.

AMAZON

"AMAZON" is an excellent arpeggio study for the intermediate student. Along with showing control in the right hand, the performer must also be able to demonstrate the ability to hold down several consecutive bar chords in measures 5—8.

- A) At letter A, the piece takes on a new look. Instead of the arpeggio, you are playing bar chords stemming from the relative major key and then switching back to the original key, d minor. I wrote the glissandos in during this section to try to eliminate some of the confusion.

Lots of practice, O.K.?

JULIE

- A) Begin this piece with an even flowing arpeggio then continue to play in this manner.
- B) Letter B is a hammer-on slur utilizing a D major chord.
- C) Another hammer-on Bm7.
- D) Letter D is probably the hardest section to play. Watch for fingerings and position indications.

SWEET RUM AND STARLIGHT

"SWEET RUM AND STARLIGHT" has a Caribbean flavor to it. I would suggest that you play this arrangement always trying to stay with the Latin folk song sound.

- A) Try playing the first four measures staccato. I left out the staccato markings in case another interpretation changes your mind.
- B) A good deal of seventh position marking is indicated in this section.

CATHERINE

Don't let the key signature of this arrangement scare you. B major is a beautiful sounding key on the guitar.

- A) At letter A, you will be playing a repetitive three-note combination in the right hand. Try to achieve a balanced sound without having one or two notes of the chord stick out more than they should. This same right hand figure will occur several other times throughout this piece.
- B) At letter B, there is a gliss. written in. Always play this on the beat.
- C) Read carefully here. Watch for the accidentals.

AMAZON

By
EARL KLUGH

$\text{♩} = 108$



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JULIE

By
EARL KLUGH

♩ = 104

4743

4743

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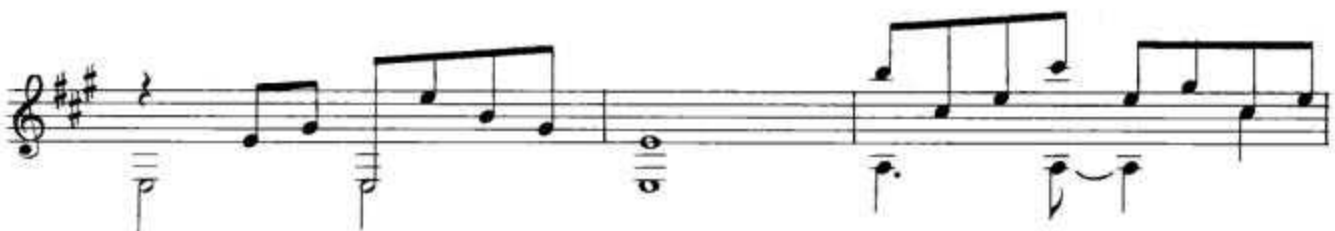
VII



IX

2.
IV

V



By
EARL KLUGH

♩ = 138

A

Musical score for "The Rose Tree" featuring a vocal line and piano accompaniment. The score includes a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piano part features various chords and arpeggios, with some measures marked with "VII" and "3". The vocal line includes lyrics: "a m i".

4743

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Musical score for a piece in D major (three sharps). The score consists of a vocal line and a piano accompaniment.

Vocal Line:

- First system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Second system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Third system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Fourth system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Fifth system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Sixth system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Seventh system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Eighth system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.
- Ninth system: Notes G4, A4, B4, A4, G4. Lyrics: m a m i p.

Piano Accompaniment:

- First system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Second system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Third system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Fourth system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Fifth system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Sixth system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Seventh system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Eighth system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.
- Ninth system: Chordal texture with notes G4, A4, B4, A4, G4. Dynamics: *p*.

The score includes various musical markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). It also features a key signature of three sharps (F#, C#, G#) and a time signature of 4/4.

CATHERINE

By
EARL KLUGH

$\text{♩} = 116$

II



4743

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CATHERINE • SWEET RUM AND STARLIGHT
IF IT'S IN YOUR HEART (It's In Your Smile)
AMAZON • THIS TIME • MAYAGUEZ
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